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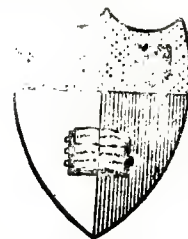
پاکستانی زیورات

JEWELLERY FROM PAKISTAN



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پاکستانی زیورات

JEWELLERY FROM PAKISTAN

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Foreword

The book "Jewellery from Pakistan" can be taken as a volume containing select samples from a vast treasure that the country possesses. Published by the Export Promotion Bureau under its book programme it gives the reader a historical background to the land and the people who produce these finely crafted masterpieces of precious metals and gems. It also attempts to answer the buyers questions on the inspiration for the jewellery.

Going back to the twilight of antiquity man's prime need to survive, clothe and feed himself was followed by his desire to bedeck his person. From basic materials readily at hand — bone, shells and stones, man moved on to bronze and copper, gold, silver and gems. The pre-Islamic heritage, the confluence of cultures in this land which has known fifty-five centuries of civilization, has evolved a tradition of design rich and varied.

The immense range and impeccable quality of Pakistani jewellery is acknowledged in international markets amongst the most discerning of connoisseurs. The local jeweller maintains a tradition of deftness and inventive craftsmanship. The rhythm of Oriental design, the inequable symmetry and perfection of Islam's aesthetic concepts is transformed into pieces which are unmistakably typical yet refreshingly contemporary. The jeweller craftsman is flexible to adapt from the West those elements which befit the demands of his heritage, those which can enrich and widen his repertoire and make the finished product a highly prized work of art.

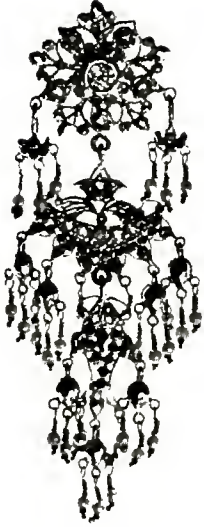
The world of nature remains a never-ending source of inspiration for the artist, his knowledge of the art of Islam, rich in calligraphy, and the intricacy of the arabesque (which is the basis of its traditional design) feeds his inventive mind. From the adornment of Princes and Emperors, potentates and noblemen, jewellery today is mainly a woman's prerogative. In rural areas it is worn every day

even for work and in cities chiefly on social occasions and weddings. From a child's simple joy in a brightly coloured bauble to a more sophisticated pleasure in a thing of beauty and appreciation of the skill which goes into its manufacture the range of Pakistani jewellery satisfies them all. Each bangle, earring or anklet is a mute token to the centuries of tradition, technique and imagination fired into a positive, glowing tribute

For those unfamiliar with our past, our cultural heritage and deep rooted foundations of artistry this book is an offering with the hope that every piece of Pakistani jewellery will henceforward hold for its viewer a newer, richer meaning.

Hamid D. Habib
Minister of State
for Export Promotion.

Introduction



Gold earring with flower and fish motifs

The origin of Man's involvement with self-adornment is buried deep in antiquity. No matter how far back we go, we find even the civilizations of the Stone and Bronze Age making a conscious effort towards beautification. To satisfy his basic desire to bedeck his person, primitive man utilized the materials available in his environment. Feathers of exotic birds, dried grasses, curly vines, seeds of fruit and flowers, bones and ivory, shells and pebbles and ornaments of clay, all formed his jewellery.

With the discovery of precious metals and stones, man was impelled to use them to adorn himself. To craft these new found metals, he developed intricate and versatile tools and learnt to create complex design forms, deriving motifs from natural objects he had been using for centuries. We find images of animals and birds, leaves and flowers, of symbols of worship, and complex geometrical patterns repeated on ornaments.

Since time immemorial jewellery has been regarded as a status symbol of wealth and a means of displaying power. Kings and noblemen, Sultans and Caliphs have vied with each other in the construction and decoration of



Silver amulet

palaces, in the magnificence of the jewels they wore and in the gifts they exchanged with each other. Even men wielding great power and commanding fabulous fortunes have been known to wear jewellery and gems to ward off evil spirits and protect themselves from catastrophies. Talismanic jewellery dates back to prehistoric times, such as the scarab ring of the ancient Mesopotamians which was meant to offer the wearer immunity against adversity. Amongst the Muslims the flesh-coloured carnelian is considered lucky. The Holy Prophet (Peace Be Upon Him) is said to have worn this stone set in silver on the little finger of his right hand. An amulet or a hollow pendant containing the words of a prayer, embossed or intricately worked, in silver or gold, is worn around the neck by Muslims.

Pakistan's relationship with its neighbours has always been unique in that they have played an integral role in the development of its culture by exposing its people to the action of foreign ideas, from the ancient past to the present. There were three ways in which this interchange was accomplished: trade, invasion and religion.

Long before the dawn of history, inhabitants of the land now called Pakistan marketed their wares by land routes, caravans, riverways and probably by sea. Rome had trade connections with Asia and the taste for rich dress and ornaments was imported from the Subcontinent by Greece and Rome. Artisans and craftsmen in the East and the West were keenly aware of the quality and variety of products entering their boundaries. Ctesias (a Greek physician at the court of the Persian king Artaxerxes) tells us that the stones of which the Babylonians made seals came from the Subcontinent.

The Subcontinent was legendary for its great treasures and attracted many invasions. Greek writers like Herodotus, the father of history, travellers like Skylax an admiral in the fleet of Darius of Persia, and Megasthenes, the



Left:
Silver bracelet with animal
head finials

Below:
Nadir Shah of Persia



author of *'Indica'*, all give vivid, exotic and highly exaggerated accounts of this region. The invaders came not only to subjugate the inhabitants and annex empires but chiefly to carry off the untold and fabled wealth of the region.

With the coming of the Moghuls, jewellery received a fresh impetus. The craft of the goldsmith reached its zenith and of such renown was the Moghul treasure that the King of Persia, Nadir Shah, with a large army marched through the Khyber Pass, captured Peshawar and Lahore, attacked Delhi and carried off the fabled Kohinoor diamond and the magnificent Peacock Throne.

Diverse influences have played a vital role in Pakistan's development. Since the cultural awakening of man, this region has come under a variety of influences: religious, social and political. Aryans, Achaemenians, Greeks, Arabs, Turks, Persians and the British have all come and gone, creating a bridge for the interchange and migration of fresh ideas and new forms into the indigenous arts. Pakistani jewellery is the true mirror of its past, reflecting the social and historical changes, coloured by the people and temper of its times.

To understand and appreciate the jewellery of today we must know something of the country's colourful and dramatic heritage.

Moenjodaro



Above:
Moenjodaro seal with a
seated human form

Right:
Terracotta mother goddess
from Moenjodaro

The Indus Valley gave the world the largest of the three most ancient civilizations and to Pakistan 5000 years rich in history. During the 3rd and 2nd millennium BC diverse tribes of nomadic people settled on the Iranian plateau forming societies using a mixed technology of stone and bronze and engaging in agriculture and animal husbandry. They gradually evolved a basic culture which spread south west to Mesopotamia and south east across the Baluchistan hills into the Indus Basin, giving birth to a comparatively sophisticated urban civilization. Thus there flourished between the years 3000 and 1800 BC one of the most highly developed civilizations of the ancient world in the twin cities of Moenjodaro and Harappa.

The skilfully rendered terracotta figurines and the jewellery give ample evidence of the skill of the artisans. Looking at the human forms on the seals and the statues reveals that the wearing of ornaments was popular among men and women, both rich and poor. Gold and semi-precious stones for the wealthy, clay beads for the more humble. A human form seated upon a low throne in a yogic position, possibly an early representation of the Indian deity Shiva, has arms covered with bangles. The bronze form of a dancing girl is adorned with a necklace and her arms are encircled with bangles, probably made of shell or clay, from the wrist to above the elbow. The terracotta figurines of mother goddesses are bedecked with heavy jewellery, entwined with girdles, rows of necklaces and elaborate head-dresses. The steatite bust of a nobleman or high priest wearing a fillet on his forehead and an armlet of similar decoration is typical of jewellery worn to denote authority or establish status.

Aside from jewellery depicted on figurines, actual ornaments provide us with rich examples of the skill of the goldsmiths and evidence of the multitudinous variety of forms and materials used by people thousands of years ago. The designs have survived through centuries to be



with us even today, conspicuous in our modern jewellery.

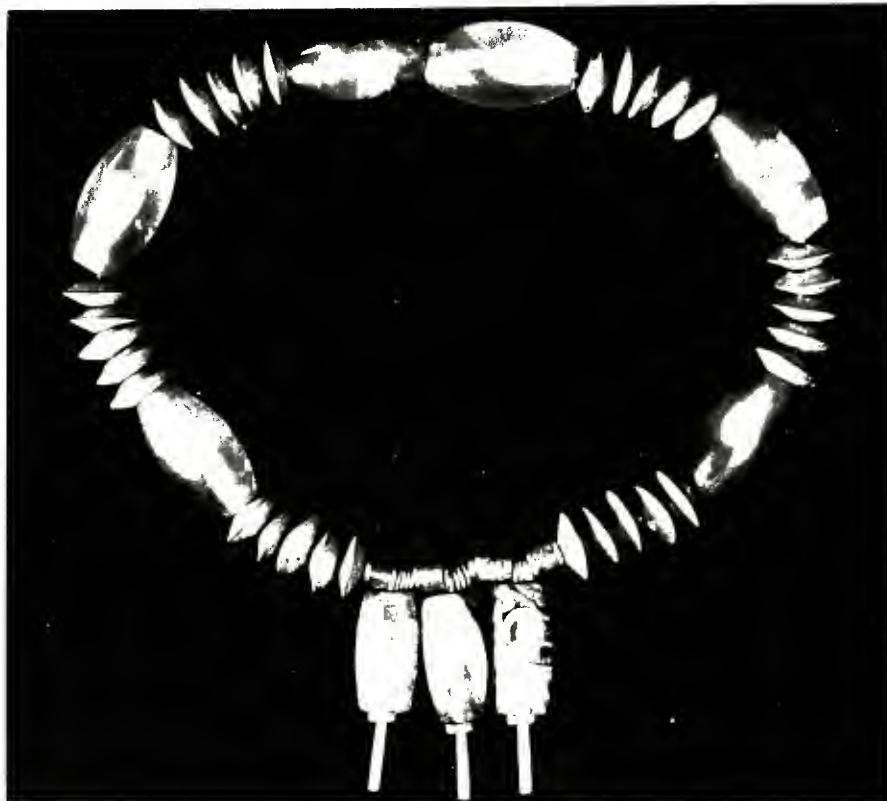
Most of the gold items found at Moenjodaro are the forerunners of contemporary jewellery. Gold, silver, bronze, copper and electrum were by no means rare metals. The gold used in the Indus Valley appears to have come from Afghanistan and Mysore. Armenia, Persia and Afghanistan were the probable sources of silver. The use of bronze indicates a great advance over contemporary civilizations in metal working and was obtained from Rajasthan.

The commonest ornament worn was a long string of beads. Bead-making is one of the most ancient arts of the Subcontinent and a long string of beads was the most prevalent ornament worn. Beads were made of various materials in numerous shapes and sizes. Gold, silver, copper and bronze in metals; agate, chalcedony, jadeite, carnelian, jasper, plasma and amethyst in semi-precious stones. Pottery,

shell, steatite and faience also contributed to the variety. In shapes they varied from cylindrical, cog wheel, fluted, tapered, long and short, barrel and disc shaped to the ever popular globular. Some beads had designs etched on them, others were segmented.

All the necklaces worn by the women of Moenjodaro consisted of beads in a variety of colours, shapes and materials. Examples seen in the museum today range from an attractive red carnelian and bronze necklace to a jade, agate and jasper necklace intermixed with gold beads. The earrings were more basic, consisting of simple coils of gold and silver wire, similar to the hoops worn today, although a very few more elaborately decorated studs were excavated too. Bangles were worn by both sexes and made of metal, terracotta or shell. Gold and silver bangles were often hollow and filled with *lac* (sealing wax); bead bracelets and copper or bronze wire bangles were probably used by the less wealthy, the humbler terracotta ornaments, numerous and roughly made, must have graced the women of the poorer classes. The shell bracelets seem to have been crudely sawn off from the shell with no effort made at rounding them. Today the gold and silver bracelets known as *kara* are still made of hollow sheets of metal hammered into a pattern and shaped around a core of *lac*. Rings for the fingers were made using similar materials and seem to have been very popular judging by the number unearthed at the site.

Besides these more common ornaments, the women of Moenjodaro wore girdles of beads, encircled their heads with fillets of beaten gold, their ankles with copper and bronze anklets, and pierced their noses to wear studs very much like those worn by Pakistani women today. The men too seemed fond of self-adornment, probably as jewellery constituted a person's status symbol and separated one class or profession from another.



Links were forged by trade between the Indus Valley peoples and those of Egypt and Mesopotamia, thus indirectly also with the West. On the island of Bahrein which lies directly in the route of seafaring traders between East and West, archaeologists have found circular seals bearing Harappa motifs and glyphs. Beads too are travellers between cultures. Gold disc beads from the royal cemetery at Ur are common to Moenjodaro. The few etched carnelian beads excavated at Moenjodaro and at Sumer also give evidence of links between the two civilizations. Segmented faience beads, numerous in the Indus Valley, occur in Syria and Crete too.

Although the civilization of the Indus Valley is famed for its scientific urban planning, we cannot ignore the skill and extraordinary craftsmanship displayed in the ornaments, which is the basis of our traditional and contemporary jewellery.



Top:
Jade, agate, jasper with gold
beads from Moenjodaro

Above:
Beads found at Harappa

Taxila



Grecian coins: Taxila

The epoch illuminated by the discovery of the ancient city of Taxila throws light on the historical and cultural aspects of the centuries between 500 BC and 500 AD in the north-westerly sector of Pakistan. This region was known as Gandhara (modern Kabul, Swat, Peshawar and Rawalpindi). These 1000 years cover the history of many nations, Persians, Greeks, Scythians, Parthians, Hindus, Bactrians and Kushans. Princes and conquerors of great renown such as Alexander, Chandragupta Maurya and Ashoka all passed through the gates of the city in glittering succession.

Contact with these cultures was echoed in many fields. It is evident in the ornamental motifs and forms in architecture, sculpture and the jewellery of the various periods in Taxila's colourful past. As always, it was the ruling class who created the vogue for the art forms they brought from their home country, while the local population remained faithful to the culture of their ancestors.

The city bestrode the great trade routes between the East and the West. Taxila owed its existence initially to the bulk of the traffic passing to and fro between the Subcontinent through the Balkh down to the Oxus and thence to Europe. With the introduction of coinage into the region by the Persians and the great attention paid to the trade routes, especially by the Parthians, trade flourished on an international scale. Luxury articles such as silks from China, textiles and glassware from Syria, amber and gold ornaments from South Russia and coral from the Mediterranean, were imported; on the other hand, semi-precious stones, pearls, ivory, cotton and fine muslins, steel swords and *pushmina* wool from Kashmir were exported to Europe.

Taxila was a town with a blend of many cultures and peoples. The dresses and ornaments on the sculpted figures bear evidence of a cosmopolitan city. The friezes and statues of the Bodhisatva, (Buddha as a young

Below:
Female figure holding a mirror
Gandhara



prince) the court women, nobles and worshippers, are depicted in Persian, Grecian and local costumes, wearing necklaces, bracelets, waist girdles, earrings, armlets and finger-rings.

In 516 BC the Achaemenian emperor, Darius I, sent a Greek mercenary, Skylax of Karyanda, to explore the lower course of the river Indus for trade possibilities. The Persian Emperor then annexed Gandhara (518 BC) and thus the Subcontinent came in contact with one of the world's most dazzling empires, extending from the Mediterranean to the Indus, permitting the artisans, merchants and nobles of all the subject nations to move freely along the great trade routes and enabling motifs and forms in architecture, sculpture and jewellery to be absorbed into the indigenous arts.

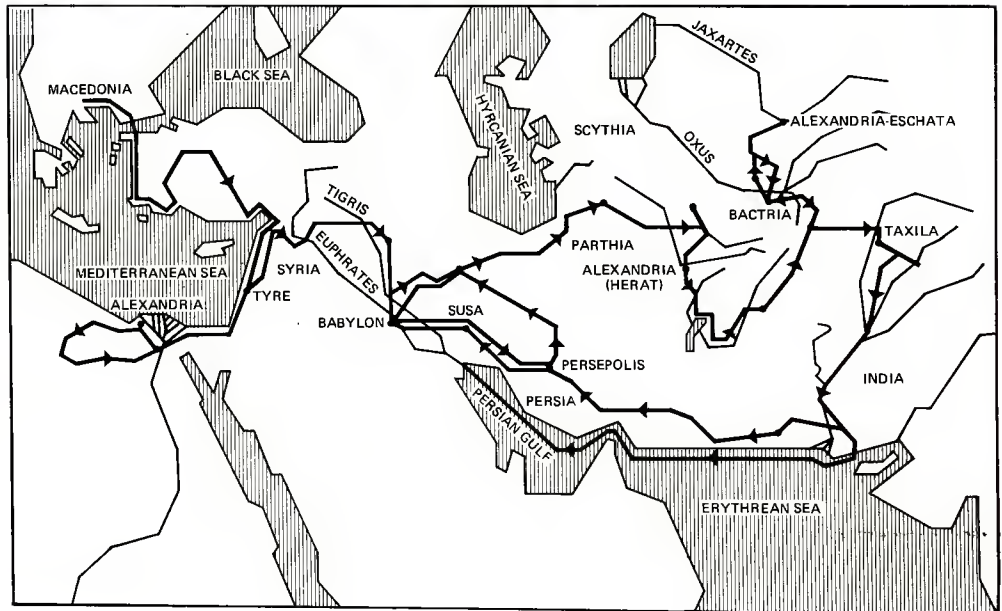
Taxila's association with Greece began when Alexander crossed the Indus river in 327 BC. It was here that the Macedonian king was lavishly entertained by Ambhi, King of Taxila, before doing battle with Porus. However, Alexander's stay was too short to leave any lasting impact on the arts. He left behind his generals, ambassadors and soldiers who settled, intermarried and kept in direct contact with Greece, maintaining a constant flow and interchange of ideas, begun by the Persians, between the Subcontinent and the Graeco-Roman world. Through Alexander's invasion the region of Gandhara was brought into the orbit of Hellenism for a long period. As a result the Greek influence could still be seen in the jewellery and other arts as late as the 5th century AD.

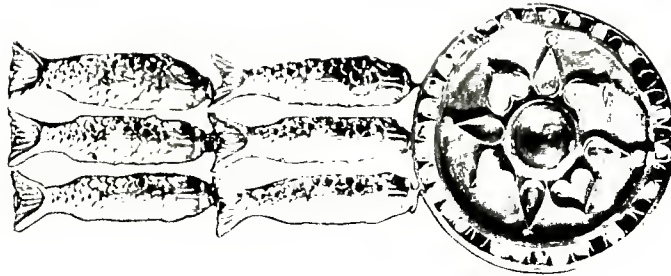
The richest and most varied collection of personal ornaments found in the Subcontinent were unearthed at Sirkap during the Parthian period. The Parthian culture was strongly Hellenistic, encouragement was given to artists and craftsmen to copy western models. The Parthians made lavish use of gold for their personal ornaments, some of the heavy, pure



Left:
Darius the Great

Below:
Alexander's visit to Taxila





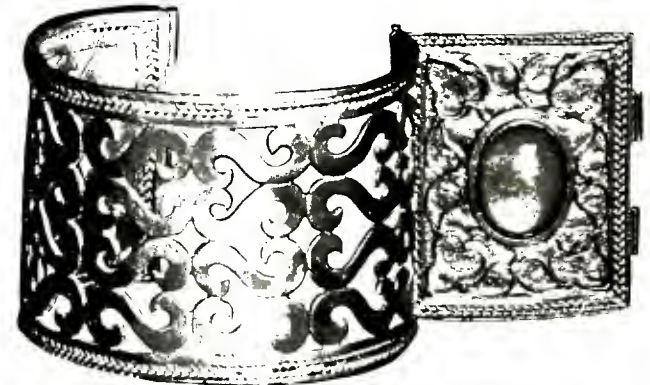
Gold belt of fish pattern with circular medallion in cloisonné

gold jewellery bears a striking resemblance to contemporary South Russian ornaments. The jewellery is frequently encrusted with coloured stones and paste and intricately worked with granulation and twisted gold wire. The outstanding leech and disc pendant earrings, brooches composed of repoussé figures of Psyche, Aphrodite and Eros, the elaborate, richly bejewelled necklaces in cloisonné setting, finger-rings engraved with figures of Heracles and Nike, gem-encrusted bracelets, fish-patterned gold girdle, torques of beaten gold with trumpet-shaped ends, all bear a strong Hellenistic stamp. Silver ornaments were not very fashionable at that time and the anklets and bracelets are of Indian pattern. A silver hair pin with a gold head is an excellent example of the blending of Greek and Indian motifs. The head has a crescent resting on a cube surmounted by a *triratna* (a symbol of the Buddhist trinity) device. The crescent is characteristically Greek and the *triratna* Indian. Ornaments similar to those found at Taxila are still worn by the women of today; amulet cases, spearhead and drop necklaces, torques filled with *lac* and anklets are typical examples.

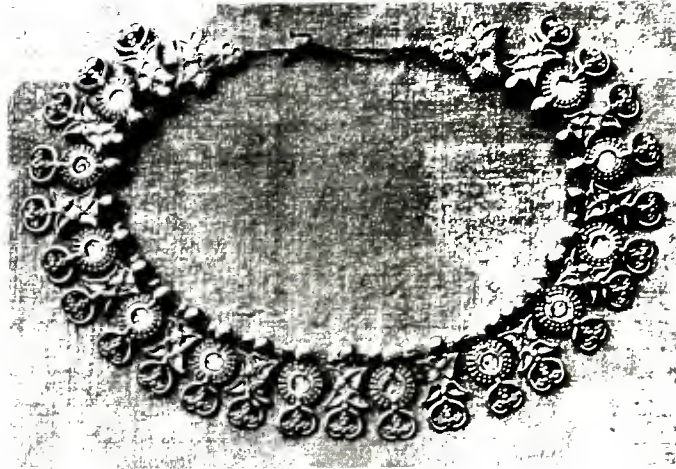
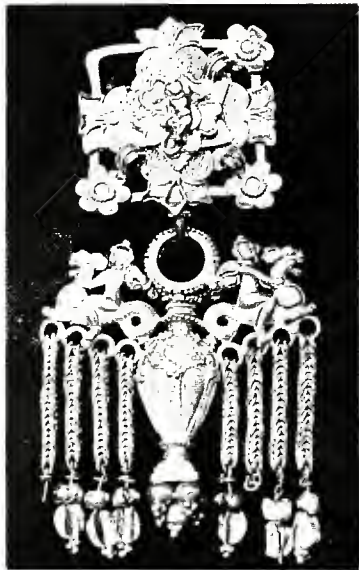
The methods used in the manufacture of the Taxila jewellery were identical to those of the Graeco-Roman world. Most of the jewellery was made with the help of moulds and dies. Stone moulds were used to produce solid or hollow pieces of jewellery and for making impressions

on thin sheets of gold and silver by pressing them into the cavities of the mould. This jewellery, being extremely flimsy, had to be formed around a core of lac. Bronze and copper dies were also used for heavier gold and silver work. On these, the precious metals were beaten into shape and later the finer touches were engraved by hand.

The technique of granulation (decoration of a surface with fine granules) was known to the Greeks and the peoples of the near East, examples having been found dating from the 3rd millennium BC. Perfect examples of patterned granulation are found in the ornaments at Taxila. While granulation and filigree are techniques imported from the West, the art of gem encrustation is definitely of eastern origin. It was rarely practised in the



Open work bracelet with square clasp



West before the Macedonian period. The vogue in gem studded jewellery reached its height in the 1st century AD and was a result of the Parthian occupation. It was of two kinds. In one, the gem or paste was enclosed in small compartments or cloisons. This is an early example of *kundan*, a similar technique which reached its height during the Moghul period. Alternately, box settings were used. Stones found in the jewellery of that period include lapis-lazuli, malachite, rock crystal, garnets, carnelian and chert.

White Huns overran the country in 455 AD. With this invasion came the end of Taxila. In the 7th century AD there was no longer any evidence of the bustling trade centre, only the university remained, reported the Chinese traveller Hsuan Tsang.

Top left:
The Chinese traveller Hsuan Tsang

Left:
Amphora type earring bearing
dolphins and inlaid with turquoise

Top right:
Gold necklace, 31 pieces, of two
alternating patterns, ornamented with
granulation and cloisonné

The Muslim Period



Timurid ring with jade seal stone

Little is known of the events which took place in the region that is now Pakistan following the invasion of the Huns and the destruction of Taxila. The impetus the arts and crafts had received from the many races flowing in from the north-western passes ceased and the development in jewellery which had been a rich mixture of the indigenous, Persian and the Graeco-Roman came to a standstill.

Islam provided new inspiration, injecting vitality and creating a cultural bridge for the migration of fresh ideas and forms, forcing the customs and traditions of the multifarious peoples into an exceptionally unifying mould, which manifested itself in architecture, painting, the minor arts and jewellery. This process of assimilation and unification was chiefly due to the importance of the Koran as a guide in all aspects of life, its propagation in the original language making the absolute supremacy of the Arabic script a bond which held the whole Islamic world together. The states of the Islamic world maintained constant contact amongst themselves, ensuring an active trade which had its effect on the work of the designers and craftsmen. Each country was conscious of the merits and advances of the others, giving rise to close affinities in artistic ideas, forms and ornamentation. The arts depended heavily on the interest and patronage of the princes and potentates, and artisans were summoned to the courts from the most distant regions of the vast empire. Buildings, utensils of brass, copper and clay, jewellery of gold and silver, all were skilfully and aesthetically embellished according to the concepts of the new religion. Geometric and animal shapes, the Arabic script, motifs of rosettes and leaf scrolls in a multitude of variations and permutations were employed to give an impression of flowing pattern—the arabesque being regarded as the essence of Islamic design. Human imagery is forbidden by the religion and was therefore not given prominence in ornamental techniques.

A gravestone. Pir Patho



Early history gives evidence that the seafaring Arab traders were familiar with the western ports of the Subcontinent. These merchants sailed from the Persian Gulf to the mouth of the Indus from whence they brought back tales of the treasure filled temples with their bejewelled idols, untold wealth and sums of gold. Needing gold and artisans to build and decorate a large and expanding empire and to convert the pagans to the true faith, the Ummayyad Caliph of Damascus sent Mohammed-bin-Qasim and his army to conquer the lower Indus Valley in 712 AD and to introduce Islam into the region.

Little is known of the early jewellery of this region. Sehwan (a town in the Sind province) was famous for its carnelian engravers. These stones were cut in circles and ovals, polished on the inside like the intaglios of Rome, and later, under the Arabic influence, engraved with



Inlay work of precious Stones
Lahore Fort



Ghazni. Accounts have been written describing the treasures from the temples—“*jewels and unbored pearls and rubies shining like sparks or like wine congealed with ice and emeralds like fresh sprigs of myrtle and diamonds in size and weight like pomegranates*”.

The jewellery of the Sultanate period has not survived but the wealth of these Turkish kings was legendary and we may safely assume that their garments woven with gold and silver threads, and the ornaments of the time more than adequately competed with the pomp and splendour of court life.

The strength of the Turkish kings wavered as new hordes of Muslim conquerors swept down the northern passes. Timur (or Tamerlane) conquered Persia, Russia and Hungary, reaching the banks of the Indus in 1398, pillaging Multan and Lahore, and ransacking Delhi. The city was in flames, common soldiers were laden with jewellery, which was easy to loot because even the poor women wore their ornaments daily; thousands of prisoners were assembled outside the city and the craftsmen among them handed over to Timur. It was Timur’s policy that after capturing any famous city he sent the skilled artisans back to Samarkhand to decorate his capital. The Indian craftsmen arrived at the capital and were set to work on the Persian designs, becoming a part of a community which already included painters,

inscriptions in the Kufic script. Multan was a thriving city of rich temples and idols, where pilgrims from the Subcontinent came with rich offerings for its golden idol with eyes of red rubies. After a two month siege the city fell to the Arabs and a great treasure was found beneath the idol weighing a total of 1302 maunds (a maund equals 37.32 kilos).

The Arab conquest of Sind did not result in an Islamic supremacy but it did open the Indus Valley once more to the influence of the fast rising Muslim power which later on was to change and affect the arts of the Subcontinent.

Muslim art became an integral part of the Subcontinent with the coming of the Turks, the Afghans and the Persians through the northern passes. These conquerors, belonging to distinct cultural groups, brought with them the main artistic trends of their areas and in the course of time, with an atmosphere of mutual appreciation and toleration, the artisans worked in close cooperation with their new masters, to culminate, during the reign of the Moghuls, in the period of the greatest splendour of Muslim India. The Ghaznavid Turks from Central Asia first entered the region in the 10th century AD. Sultan Mahmood of Ghazni made sixteen sorties into the area around the Punjab, gathering not only gold, gems and jewels, but also taking back artisans to work and illuminate his court at

Top left:
Gold pitcher with animals, birds, leaf
scroll and calligraphic motifs

Right:
Wall panel of Floral design
Lahore Fort





architects, silk weavers, glass blowers, silver-smiths and calligraphers, from the most renowned centres of the arts in Europe. *Gur Emir*, Timur's mausoleum in Samarkand was embellished by Indian craftsmen sent there as slaves after the sack of Delhi.

Accounts together with paintings of the time give us an indication that the wearing of ornaments was popular amongst both men and women, gems and jewels played a leading role in the pomp and splendour of the Timurid courts. Timur himself ordered that a warrior who distinguished himself with the sword should be rewarded by a jewelled aigrette adorned with heron plumes.

Timur's descendant Babur established Moghul rule, conquering the Subcontinent at the beginning of the 16th century. Babur declared himself Emperor by having the *Khutba* (Friday's midday sermon) read in his name in a Delhi mosque. At this time the famous diamond, the Kohinoor, made its first appearance in history. It was presented to Babur on reaching Agra by his son Humayun. Babur says *"Humayun offered it to me when I arrived at Agra and I just gave it back..."* He calculated that its value would provide food for two and a half days to the whole world.

All the Moghul emperors from Babur to Shah Jehan were especially fond of precious metals, precious stones and golden ornaments with niello and enamelled decorations. Arms

and ornaments were often given as presents. The Emperors celebrated their birthdays, both lunar and solar, by holding a grand feast, the highlight of which was the weighing of the king's person against gold and silver. Nur Jehan presented her husband, Jehangir, with gifts on his solar birthday weighing on the 2nd of September, 1621.

"At the end of the entertainment the offerings she (Nur Jehan) had prepared for me were produced. Of the jewels, jewelled ornaments, clothes and various rarities I selected what I approved".

She is said to have evolved and popularized many new patterns and forms in ornaments.

Jehangir has been described by Edward Terry, a clergyman, in his book *"A Voyage to India"* as *"the greatest and richest master of precious stones that inhabits the whole world"* Shah Jehan was fascinated by jewels and reputed to be the largest collector in the Muslim period. It was reported that it would take an expert fourteen years to go through and value all the Emperor's personal jewels. He was considered a connoisseur of precious stones and was able to give an accurate judgement on the quality of a particular item. On his accession he commissioned Sa-ida-i-Gilani to design the famous Peacock Throne, surmounted by a canopy held up by twelve emerald pillars, at the top of which were two peacocks on either side of

a tree set with rubies, diamonds, emeralds and pearls.

Moghul ornamentation was a gradual fusion of the indigenous influence of the Rajputs and the Persian influence of the Muslims. The Moghul rulers did not destroy the prevailing forms but incorporated them in their own patterns. Akbar, realizing that the empire of Babur and Humayun would only stand on the basis of complete toleration, gave the Rajput princes high offices, and encouraged inter-communal marriages. The mothers of both Jehangir and Shah Jehan were Rajput princesses. Under such conditions, mutual levelling influences were inevitable. The Moghuls used the indigenous forms which had been worn for centuries, and evolved new shapes based on old patterns. But the embellishment techniques, motifs and designs for the ornaments surface were greatly influenced by their mastery of the craft. The art of enamelling—*minakari*—and encrustation—*kundan*—reached perfection during their rule. Bracelets with elephant and tiger head finials, earrings of enamelled fish and peacocks are evidence of the craftsman's skill.



The Moghuls also evolved new shapes based on old patterns, the crescent and the star combined, which is still popular in ornaments like the *tikka* (forehead ornament), nose rings and pendants. The *karan phool jhumka* (earring pendant) is a combination of a flower and a bell. The wearing of nine coloured stones—*nauratan*—was traditionally supposed to protect the wearer from evil influences, and an adaptation of a centuries old tradition. The gems commonly used were zircon, cats eye, sapphire, diamond, ruby, pearl, coral, emerald and topaz. The indigenous tradition of wearing fresh flowers in the ears and around the wrists and neck influenced the Moghuls to name their ornaments after flowers, for example the necklace called a *champa kali* (or bud of the *champa* flower) and the earrings known as *karan phool* (flower for the ear).

With the death of Aurangzeb in 1707 AD, the Empire began to disintegrate, twilight gradually setting on the once bright and glittering Moghul court. The growing weakness of the dynasty is evident in the ease with which Nadir Shah, the Persian ruler, entered and pillaged Delhi in 1739. He took away with him tons of gold, precious stones and a prodigious amount of minor jewels—and the fabled Peacock Throne. The now destitute Emperor could no longer patronise the goldsmiths and artisans who migrated to receive the protection and recognition of the smaller principalities, whose courts resultantly became famed for their wealth and splendour.

Although the Moghul ornamentational technique flourished, reached its zenith and declined, its impact on contemporary jewellery is prevalent even today. The floral and abstract motifs, the use of calligraphy and the vogue for incrustation is very much evident in contemporary ornaments.

Bottom left:
Enamelled bracelet with elephant head finials. Late 19th cent.

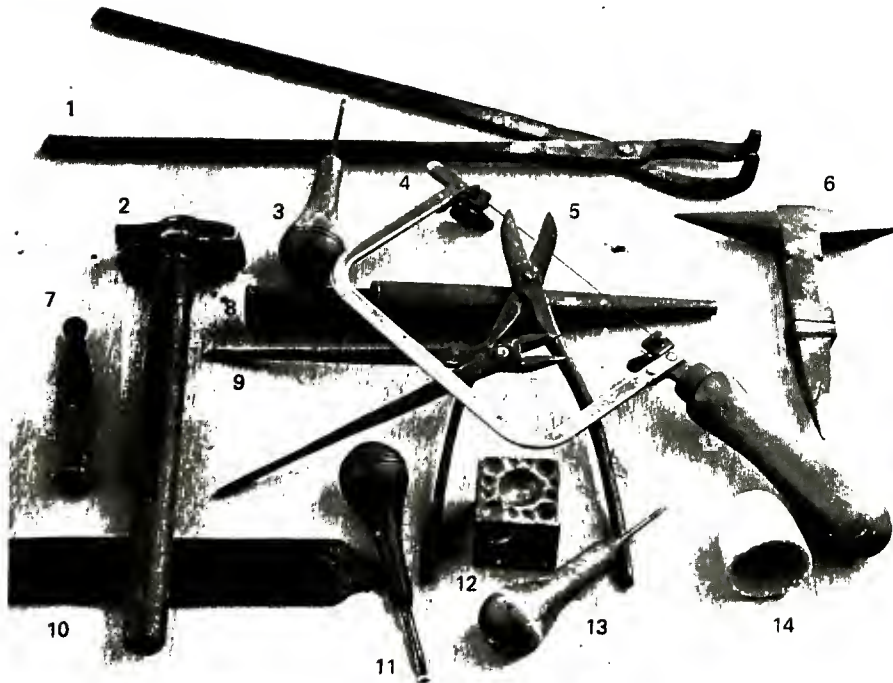
Below:
Karan phool jhumka. Late 19th cent.



The Sunar

Since the discovery of precious metals and the development of metalwork techniques the *sunar* or goldsmith has played a leading role in the development of ornamental forms. With the discovery of gold and the realization of its potential properties, the goldsmith was able to give free reign to his skill and imagination to produce ornaments which are our rich heritage. In the Subcontinent the *sunar* has always been amongst the *corps d'elite* of artisans, patronized by emperors and a wealthy aristocracy to whom money meant nothing and the aesthetics and skill everything. He was an essential part of the palace entourage and kept constantly busy, being respected and renowned for his skill,

1. Crucible tongs
2. Mallet
3. Chasing tool
4. Saw frame
5. Shears
6. Anvil
7. Doming punch
8. Ring stick
9. Plier
10. Draw plate
11. Chasing tool
12. Doming block
13. Scribe
14. Crucible



envied, much sought after and often paid bribes to encourage him to change masters. With such patronage and recognition he worked with loving care and great devotion, excelling in his chosen technique and producing marvels of manual skill and aesthetic taste.

The craft of the goldsmith reached its zenith during the Moghul period. Akbar did his utmost to attract the best artisans from all parts of the world and had his goldsmith shops outside the palace walls, which he regularly visited, inspecting each ornament personally and rewarding the artisans.

Jean Baptist Tavernier, the famous gem merchant from France, made five journeys to India during the reigns of Shah Jehan and Aurangzeb and was shown the royal collection by Aurangzeb. Jehangir, in his memoirs, mentions an European goldsmith whom he calls '*Hunarmand*' (skilful) who presented him with a throne of gold and silver, the supports of which were in the form of tigers, completed in three years. Jehangir says of him.... '*who had no rival in the arts of a goldsmith and a jeweller*'. Western designs were inevitably copied by Indian artisans, producing jewellery with a singular blend of the East and the West.

The *sunar* inherits the skill and the methods by the direct descent of an immemorial tradition which has survived through centuries. The craft is handed down from father to son. The learning process begins at an early age. The child is exposed to his father's craft at the age of about ten years and his parent infuses in him the age-old skill which he learnt from his ancestors. It is normal to find the sons following in the footsteps of their father, learning a particular technique of which he is a master. The master artisan may also hire an apprentice who will stay and work with him during his lifetime. A master craftsman usually works in his own home and being the best in his field, is much sought after and highly respected by the proprietors of jewellery shops. The proprietors

visit him to place orders and provide the gold and gems. Most of these skilful *sunars* work independently, fulfilling the orders of two or three shops only and charging according to the design of each article. Some of the *sunars* have their own wholesale outlets. They buy their silver and gold from the dealers and have many employees who work in a variety of techniques.

The metals used for ornaments in Pakistan are gold, silver and white metal. All pieces are worked entirely by hand and are still fashioned by the traditional tools of iron, copper and bronze used through centuries. Similar decorative techniques may be applied to the three metals. The desired textures of each form are determined by the method applied. Most jewellery is a combination of various techniques of surface decoration.

Roussé

Repoussé or *awkaz* is a technique where the design is punched in relief on the metal sheet. The metal plate is laid face down on a bed of warm pitch or *lac* and the design is drawn with the help of a scribe, the pattern is then punched out with a variety of blunt chisels and a mallet. The *lac* is tacky and softer than the metal, it grips the plate firmly and allows it to follow the contours of the tool. When the design is complete the pitch is slightly heated and the gold plate removed. The front design is completed with chasing and engraving tools. The metal is then shaped to the desired form, be it a bracelet, earring or necklace.



Repoussé in gold with chasing and engraving



Flowers and leaves in *sadakari*

Chasing and Engraving: *Chitai*

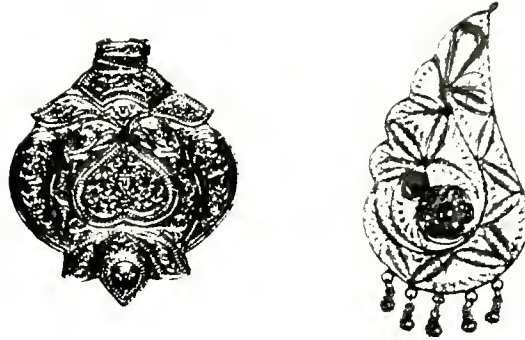
The artisan who does the chasing and engraving is called the *chatera*. There is often confusion between the two techniques. A chasing tool makes an indentation in the metal by pressure, the metal is squeezed out of the groove but still forms part of the pattern. Engraving actually gouges out a section of the metal leaving a clear thin line. The metal is worked on a bed of pitch with the help of sensitive engraving and chasing tools. The designs are memorised by the artisans and it is not unusual for them to have an average of twenty basic patterns on recall and to mix and combine them to make numerous variations.

Sadakari or open work is a technique where the surface is worked entirely by hand with the help of a saw, the result resembling a very delicate network of leaves, vines, flowers and geometrical patterns. *Sadakari* is applied to heavy gold ornaments, the gold plate having to be quite solid. The design is first drawn on a piece of paper and transferred to the metal sheet by gluing the paper on its surface, and outlined with the help of a chisel and hammer. Holes are drilled in the pattern to insert the saw for cutting the pattern along the lines of the design, whilst manipulating the gold plate in the appropriate directions.

Top left:
Thappa in gold

Top middle:
Silver filigree

Below right:
Black enamel on silver



Thappa

Die stamping or *thappa* is similar to repoussé. While in repoussé the pattern is worked by chisel and hammer on a bed of *lac*, in die stamping a similar result is obtained by patterned moulds of iron and tempered steel. The thin metal sheet is laid on top of the mould, covered by a lead sheet, pressed and beaten lightly with a small mallet. The lead facilitates the metal sheet to fill the grooves and form the moulded design.

This technique is suitable for light-weight ornaments, the metal being quite thin in order to accept the pattern. The largest engraving mould is about 4" in length.

Filigree: *Cuttuck*

Filigree or *Cuttuck* is perhaps the very earliest form of ornamentation in precious metals. The surface of the ornament is adorned by wire, twisted, spiralled, plaited and curled by hand with the help of tweezers. The wire is then cut into shapes of leaves, curly vines, flowers and a variety of geometric shapes and soldered to the surface of the ornament.

The design is further embellished by spheres, balls and bells. *Rawal*, a method similar to granulation, where round balls are glued to the surface and attached to it by applying heat through a thin blow-pipe is also popularly used with filigree.

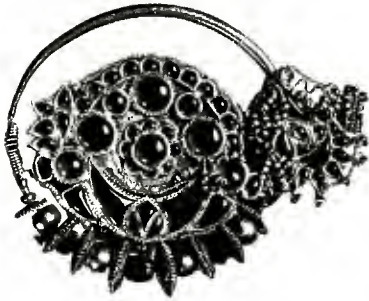
Enamelling, and Inlay *Minakari*

Enamelling is a branch of the art of vitrification, a method of painting on metals with mineral oxides in such a manner that the colours adhere to the surface. There are three forms of enamelling in practice today. One in which the colours are applied like paint on the ornaments' surface. Secondly, the *champléve* method where the design is engraved out of the metal and colours placed in depressions hollowed out to receive them. Thirdly, the *cloisonné* method, a very ancient form of encrustation known in the Subcontinent as



kundan, earliest examples of which were found in Taxila. Thin gold strips are bent round to form a cell then soldered to the ornament's surface and filled with enamel paste which is made to adhere by fire.

After the article has been engraved for the *champléve* method or the cells soldered to the gold surface, the hollows are ornamented with hatchings which serve not only to make the enamel adhere but also helps to increase the play of light and shade through the transparent colours. The enameller or *minakar* now applies the colours in order of their hardness, starting with the hardest. These colours are in opaque vitreous masses. The base of each colour is vitreous and the colour matter is the oxide of a metal like cobalt or iron. All colours can be applied to gold. The colours are pulverized and made into a paste. As soon as the piece is ready



Far left:
A nosering in the *kundan* technique

Left:
A *sadakari* pendant being completed

it is placed on a talc sheet and put into a furnace for such time as required to mix the colour. Next, the piece is polished with corundum and cleansed.

One of the earliest and most popular ways of adding colour to plain gold ornaments was inlay by the *kundan* method.

A stone, instead of enamel paste is placed in the cell, glued to the surface, the gold wall is then pushed against the gem making it more secure. Inlay is also combined with *sadakari*. Holes are drilled in the open work design and the gem or pearl placed in position. The surrounding area is chased and the gold pushed against the stone at four points making it secure.

As has been stated all designs and techniques employ practically the same methods of manufacture. Whether it is a ring, bracelet, earring or a pendant, whether it is embossed, engraved, enamelled or inlaid, the ornament goes through the same basic steps before it reaches its completed form. Most of the surfaces are a combination of two or three techniques; a bangle may be engraved and enamelled or embossed and inlaid. Each step is completed by a different artisan, master of his craft, who has perfected his skill in the chosen technique. It is not unusual for the finished piece we see in the shops to have passed through many hands before its final polishing and to have travelled through workshops in far flung corners of the city. More and more, though, as mechanisation and the use of sophisticated

tools increases (not to mention the massive escalation in the world price of gold), one fears that the ancient craft of the goldsmith, like so many other handicrafts, will be lost to the world, unless as in Pakistan, ornaments are considered a part of our way of life and cultural tradition.

Towards Today



The power vacuum left by the Moghuls was filled by the British who laid a network of railways across the Subcontinent, making communication easier and regions more accessible to one another, facilitating a free flow of ideas and fashions and levelling the difference of design and forms between areas. Tourists from Europe and England began visiting the country, placing new demands on the *sunar* who once again adapted himself to fashioning ornaments to suit the demands of the times. Western influence made itself felt in every sphere of life, even the native elite came under its influence. English became the national language, the western impact displayed itself in patterns of textiles, clothes and jewellery.

Side by side with traditional ornaments, the *sunar* was producing jewellery with distinctive western forms and patterns. Gold bracelets with mounted miniature paintings and necklaces consisting of a series of oval plaques united by chains now came into vogue. Silver gained prominence. Upto now it had only been worn by rural folks or people too poor to afford gold. Silver brooches, belts and bracelets in mat pattern became popular. Delicately filigreed butterflies, beetles, lilies and crosses were the favourite shapes.

The West introduced the open claw setting of stones; massive rings with single precious stones were worn, necklaces too were decorated in this style. Uncut stones were abandoned and the trend of cut stones came into vogue.

By the end of the 19th century industrialisation and easier communication created a mobile society. Women came out of their homes to work and take part in politics. They no longer felt at ease in heavy, elaborate ornaments. To conform to this new way of life jewellery patterns and designs underwent a change.

A general streamlining and simplification

came about. These new shapes required harder metals, white gold and platinum were used. Pure gold being too pliable for the new shapes a quantity of alloy became necessary and to determine the quality of the gold, the carat system was introduced by the West. Polishing of gold was unknown, the ornament's surface was left dull. The 20th century not only saw the introduction of new metals but also the advent of metal polishing. The raised gold surfaces were diamond cut to add an extra brilliance to the gold piece. Plain, highly polished bangles and bracelets, light chains and necklaces were the trend.

A new national consciousness was awakened with the advent of Pakistan. The young nation became conscious of its centuries old culture and traditions. Ancient forms and designs were revived again and came into fashion. The present Pakistani jewellery is a combination of the indigenous forms evident in our rural ornaments and the continuation of the Muslim designs introduced in the 16th century by the Moghuls.

The jewellery of the village folk was traditionally of silver, gold being worn by the chiefs and wealthy landlords. The villagers and small town dwellers did not come under the sway of the cosmopolitan cities or their effect on the arts and crafts. Thus, the silver jewellery of the villages is reminiscent of the ornaments of Moenjodaro and Taxila: a constant reminder of a hoary past.

The Muslim impact on ornamental techniques radiated from the court at Delhi to all the major towns whose elite came under its sway. Thus the modern urban women's jewellery is still very much a part of the Moghul inheritance.

Today, these two trends run parallel, complementing each other. From the heavy, elaborate silver jewellery, the mobile urban woman has adopted ornaments which are bold in conception and of simple design. The



Top:
Painted portrait of a lady
Early 20th cent.

Above:
Gold brooch of western design



Top left:
Locketts bearing miniature portraits

Above:
Looking ahead

necklace of many pendants or chains is broken into smaller pieces, a single pendant strung on a cord, a solitary stark bracelet-*kara*-suffices. Ornate ornaments adorn the women in the fields to complement their colourful clothes or perhaps to compensate for the arduous life they lead.

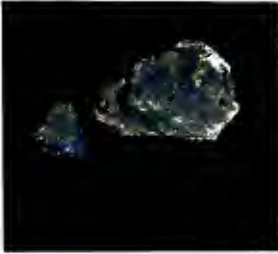
However, when these anklets, earrings and chain girdles are glimpsed in the city streets they are simple of form and suited to the mobility of the urban women.

The increasing intercourse between the East and the West has resulted in jewellery that is streamlined and utilitarian. Simple pieces such as chains, rings and plain highly polished bangles are worn daily. Jewellers are copying western motifs from trade catalogues and magazines which result in similarities of design in fashions and ornamentation. However, the traditional, intricately worked pieces continue to be produced and are highly prized and appreciated.

With the development of machines, the manufacture and widespread use of modern materials such as plastic, imitation pearls and stones and the acceptance of alloys, a large variety of jewellery is now available to all levels of society. A survey of the history of 5000 years of jewellery reveals that the basic forms have remained unchanged; ornaments have accumulated the designs and techniques of embellishment of cultures crossing their path through the passage of centuries. Man's desire to adorn himself shows no sign of waning, just as it was his great wish in the past it will continue to be one of his greatest needs.



Gems



Lapis lazuli with golden flecks of pyrite

When early man picked up a pebble rubbed shiny by the sea and carried it around with him, he looked at it with the same wonder and pleasure we feel when we hold a gem up to the light to enjoy its lustre and colour. Gems have been collected and treasured throughout the ages, have been worn as decoration, as symbols of might and riches, ascribed supernatural powers, looked upon for victory in battle and worn to protect one's person against adversity.

Beauty, rarity and durability are the specific properties that raise a mineral to the rank of a gemstone. Sparkle and colour enhance the beauty of a gemstone. Some stones have foreign matter embedded in them, for instance the turquoise has brown and the lapis-lazuli has golden flecks of pyrite; such inclusions are marks of enormous complex geological processes which provide clues to the gem's origin. They should not be regarded as flaws, instead they make a positive contribution to the inner beauty of the gem.

All gemstones except amber are minerals and formed by the solidification and crystallization of solutions through millenniums. Diamonds, kunzite, sapphires, topaz, alexandrite, rubies, emeralds and lapis-lazuli are all formed by this process. To qualify as a gemstone, a mineral must also possess durability and be able to withstand abrasion, scratches, corrosion, chemical effects and the bleaching effect of light.

Apart from the emeralds and rubies for which Pakistan is renowned, a variety of semi-precious stones are also found, and these include aquamarine, topaz, tourmaline, kunzite, jade, lapis-lazuli, garnet, and fluorite.

Jade occurs in Gilgit and the North West Frontier Province of Pakistan. Jade is a loose description of two different minerals: jadite and nephrite. Jadite is the more precious of the two minerals and found in various colours including

red, brown, white and black. The rich olive green is the most sought after. Jade has a very sound structure with intertwining crystals and is ideal for carving.

Fluorite is found in Chitral, Dir, Hazara and Baluchistan, with the largest deposits occurring in the northern part of the Koh-i-Maran Range in Kalat. It occurs in discontinuous veins in nearly all types of rocks as cleavable, granular and fibrous masses. The most common colours are green, yellow and blue, but it is also found in various shades of red or brown. Ranging from transparent to nearly opaque, it can be facet or cabochon cut.

The **tourmaline** occurs in Chitral, Gilgit, Swat and Dir. It is formed in thin pencil-like crystals and comes in a wide variety of colours controlled by the different metallic content. Golden, yellow, golden brown, very bright lime green and pink tourmalines offer a wide variety to the jewellers repertoire. It is usually transparent and can be facet cut.

The **ruby** deposits in Pakistan occur in the rugged and almost inaccessible territories of the hilly regions in the north making mining of this stone extraordinarily difficult. The most extensive ruby deposits in Pakistan are located in the Hunza valley of the Gilgit Agency. The Hunza ruby is of a transparent deep red variety.

The ruby owes its colour and rarity to a trace of chromium which settled in the mineral during crystallization. Chromium, as a rule, appears only in deeper levels of the earth and rarely rose to higher levels to combine with aluminium oxide to produce red corundum, known as the ruby. The gem has a gradation of colour ranging from light to deep red. It is seldom without inclusions; almost all rubies contain tiny crystals of foreign matter. Some have a glittering silver web of very fine rutile needles which when cabochon cut display a six-pointed star. The stone being brittle is generally step-cut, whilst the 'star-rubies' are cut *en cabochon*.

The **lapis-lazuli** is found in the tribal areas of North West Pakistan. It is of a brilliant blue colour with golden specks caused by inclusions of iron pyrites. The structure of this opaque stone is extremely complex made up from a number of different minerals the most important of which are calcite and lazurite.

Kunzite occurs in Chitral and Gilgit. It comes in a variety of colours—rose, pink, lavender, blue, purple and many other shades. This stone is transparent and is step cut.

Garnet is the collective title for a certain family of minerals. They have the same basic structure but all are not of gem quality. The pyrope which is blood red, almandine which is purple and a grossularite which is green occur in Dir, Swat, Quetta and Kalat divisions. Garnets are one of the commonest gemstones widely used in jewellery. They can be facet-cut or cut *en cabochon*.

The best known **emerald** deposits in Pakistan occur in Mingora in Swat; there are also lesser known areas where emeralds occur in the northern regions. The emeralds found in Mingora occur in irregular clusters or in pockets in the talc schist bands and in quartz veins of metamorphic rocks. The Mingora emerald is transparent of a sea green colour making it the most precious gem mined in Pakistan.

The emerald is a variety of beryl, incomparable in its beauty and depth. The basic material, a beryllium-aluminium silicate is completely colourless in its chemically pure state—only a trace of chromium is sufficient to give the emerald its colour which ranges from pale leaf green to sea green. Emeralds are seldom free from inclusions. Liquid or gas-filled cavities and mineral inclusion make each stone unique.

The lapidary methods most favoured for cutting are the step cut or emerald cut, and the cabochon cut which gives the stone less sparkle but makes more of its colour.



The **topaz** is found in Chitral, the Gilgit agency and Kalam in the Mardan district of Swat. The rich, warm yellow and pink colours are particularly suitable for jewellery. The most favoured cut is step cut.

Aquamarines occur in the Shigar Valley of Baltistan, Chitral, Kaghan and in the Neelam Valley of Azad Kashmir. The gem is transparent and ranges from sky blue to sea green in colour. Like the emerald, the aquamarine belongs to the beryl group and has a hexagonal crystalline structure, but is always step cut.

- 1 Jade
- 2 Tourmaline
- 3 Fluorite
- 4 Lapis-lazuli
- 5 Kunzite
- 6 Ruby
- 7 Garnets
- 8 Emerald
- 9 Topaz
- 10 Aquamarines

Mumtaz Mahal,
wife of Emperor
Shah Jehan
Miniature painted
on ivory,
19th century AD.



کنیں مونییاں جھکیاں جھکا لئی چن چکدرا جیون آسمان جانی
فضل شاہ چھلے دل را اس د اک پل اندر چہیل جان جانی

Earrings

The soft moonglow of earrings
In her ears.....Oh! Poet!
You are moon-enraptured, beguiled.
(Punjabi—Fazal Shah, 19th cent.)

Filigree *bali*
Repoussé *bali*
Filigree earring





1 Filigree jhumka
2 Phul jhumka
3 Bali jhumka
4,5,6 Pendant earrings



- 7 Chand bali with pipal leaf
- 8 Kundan work earring with ear support
- 9 Gold filigree bali
- 10 Filigree bali with pipal leaf cluster

- 1 *Jhumka* with rubies and pearls
- 2 *Nauratan* earring
- 3 Calligraphic motif earring
- 4 Repoussé work *bali*
- 5 Cable chain earring
- 6 Worked gold earrings
- 7 Emerald filigree earrings



Selection of gold and gem-encrusted earrings in traditional, regional and modern designs





جو ٹیکا اس کے ماتھے پر لگایا
قمر نے اپنے دل پر داغ کھسایا

Tikka

She places a jewelled *tikka*
On her brow. The heart of the moon
Grows the stain of envy.

(Urdu—Masnavi Meer Hasan, 18th cent.)





- 1 Ruby and pearl *matha patti*
- 2 *Tikkas* in *kundan* setting
- 3 *Nauratan tikka*
- 4 *Tikka* with ruby
- 5 *Nauratan tikka*
- 6 Gem set *bindiya*
- 7 Turquoise *bindiya*

- 8 *Jhoomar*
- 9 *Gold chain matha patti*
- 10 *Gold tikka*
- 11 *Emerald filigree tikka*



8



9



10



11



Tombstone for a woman's grave
Chaukandi, Sind.
16th—18th century AD

شاديءَ جو سينگار آيل ،
آيل مرڪَ منهنجو مون پرين
آهي گه بچي جو ، ڏي ها لورا هار
آيل مرڪَ منهنجو مون پرين

Necklaces She wears her beauty like
The adornments of a bride.
Her necklace glistens—a hundred brittle stars
Augment the softness of her throat.
(Sindhi—Shah Abdul Latif, 17th cent.)

Necklace of turquoise and pearl
maid pendants





- 1 Ruby and pearl pendant with square link chain
- 2 *Hansli* set with emeralds, rubies and pearls
- 3 *Champakah*
- 4 Repousse work *hansli* and *karas*
- 5 Diamond cut gold beads with repousse work terminals
- 6 Ruby and pearl pendants on pearl strands
- 7 Gold bugle motif necklace
- 8 *Kundan* work choker
- 9 Emerald and pearl choker



3



4



6



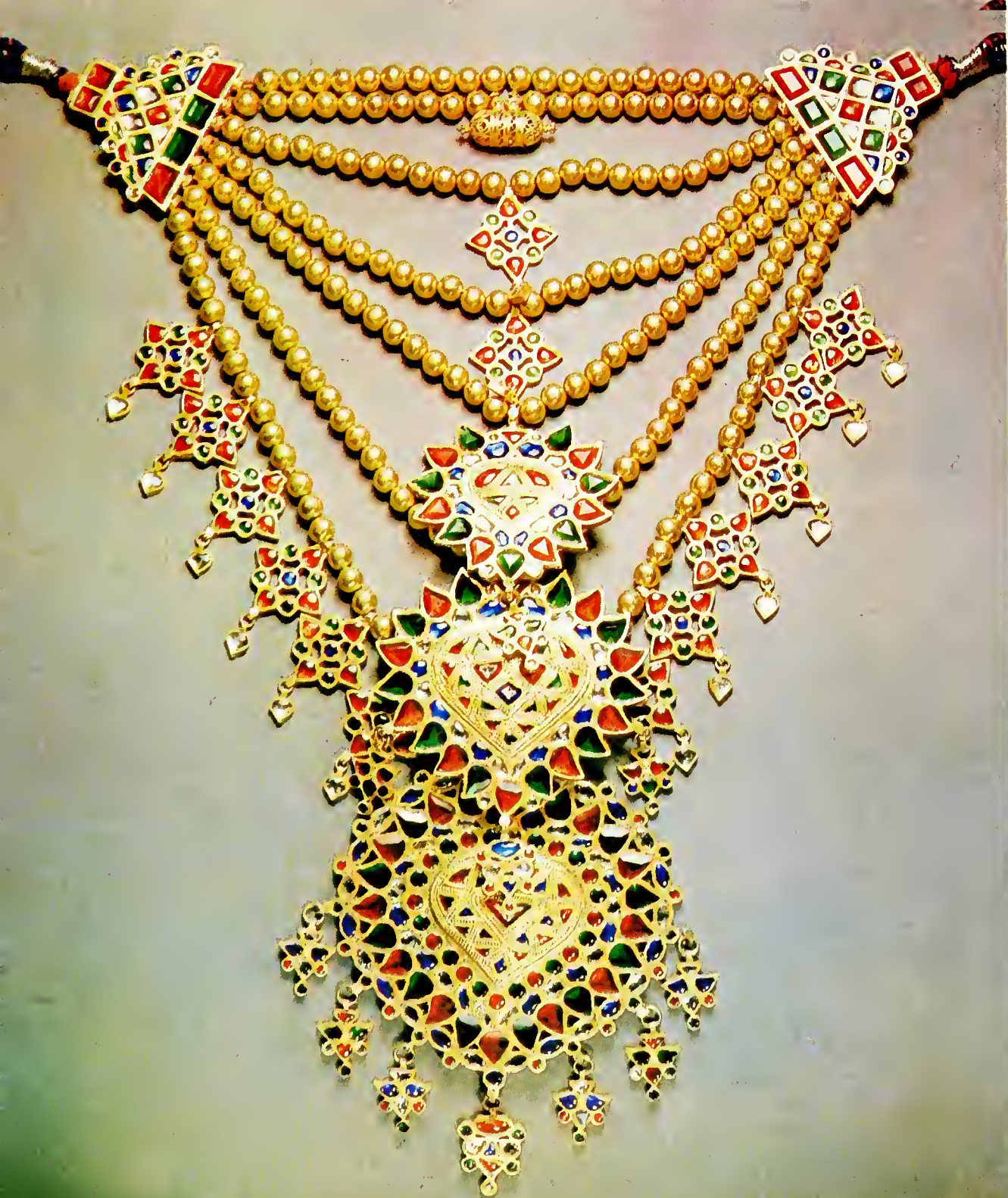
7



8



9



left: *Dohri* Gold bead necklace
with *kundan* pendants
right: *Lockets*





- 1 Gold bead necklace
- 2 Chain choker
- 3 Diamond cut necklace
- 4 *Pipal* leaf pendant
- 5 Velvet-backed necklace
- 6 Repousse work pendants





Chandan har

Flower and leaf motif necklaces





From a watercolour
by A. R. Chughtai
20th century AD.

دست گوما دیت تلمو تنگیں سنگہاں
مہپرائی مانک چمائی روکاں برنت
مہپرائی مانک سرانی ہوشاں برنت

Bracelets

Glittering golden bracelets clasp
her arms, so soft and white.
The blackness of her tresses dulls
the orbit of my sight.

Double assault! This two-fold trauma,
mingled dark and bright,
destroys perceptions, steals away
my sense of wrong and right.

(Baluchi folk song)

Karas and bangles in *nauratan*
setting



- 1 Gold *kara*
- 2 Emerald *kara*
- 3 *Karas* in filigree and repoussé work
- 4-9 *Karas* and bangles in gold with enamel work, pearls and gems



1



2



3



Bracelets in *nauratan*, turquoise,
ruby and pearl settings



- 1 Diamond-cut folioral motif bracelet
- 2 Ruby and emerald medallion on pearl strands
- 3 Turquoise and pearls bracelets
- 4 Turquoise set in gold
- 5 Ruby and emerald motifs on pearl strands
- 6 Turquoise and pearl bracelets





Empress Nur Jehan
Mughal miniature
painted after the
Western style;
19th century AD.

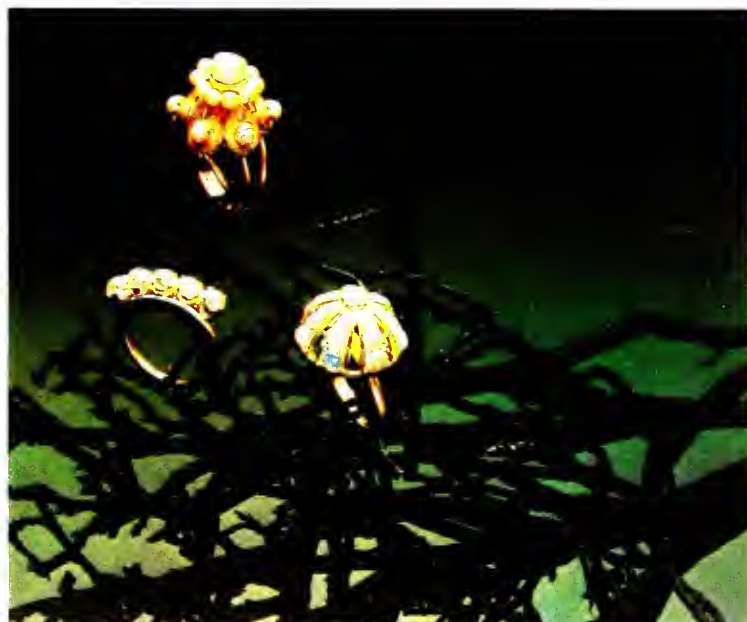
پہننے چھلا زرتار شعاع ہنر کا
تاب لانے کی نہیں معدن کے زر کی انگلیاں

Rings I melt a golden sunbeam for her ring.
Cold metal encircling the lotus petal
Softness of her fingers? Ah, no!
I melt a golden sunbeam for her ring.

(Urdu—Masnavi Meer Hassan, 18th cent.)









Goldsmith at work

سونا ڪرڪنن ۾ ڳچي ڳاڻها هاسر
 ٻانهو ٿا ٻانهن ۾ سيند سڻيا واسر
 پسڻ ڪارڻ پرين ڄمي سهسين ڪن سينگار

Sets

She adorns herself: Ears with golden earrings,
 Red necklace round her neck, and on her arms
 Jangling bracelets. She paints her feet with henna.
 She parts her hair with perfume. All for what?
 That her man may pause a moment as he passes.

(Sindhi—Shah Abdul Latif, 17th cent.)

Chrysanthemum flower motif set
 with emeralds and pearls.
 Turquoise and pearl necklace





1 Emerald necklace with
emerald bead clusters
2,3,4,5 Floral and leaf motif sets

2



3



4



5





2

3



- 1 *Nauratan* pendants on pearl strands
- 2 Gem-set beads and pendants strung on cord
- 3 Emeralds, rubies and pearls in wreath motif
- 4 Turquoise and pearl pendants





5

- 1 Opals and garnets set in white gold
- 2 Emeralds and pearls
- 3 Cabled filigree and garnets
- 4 Filigree work and amethysts
- 5 Rubies and pearls



*Nauratan set with chand bali
Jhumkas*

1,2,3, Ruby and pearl sets
4 Rubies, emeralds and pearls
in a filigree set



- 1 Filigree with *bali jhumka* earrings
- 2 Ruby and pearl necklace and pendant earrings
- 3 Amethysts set in golden tendrils
- 4 Turquoise set



1



2



3



4

5 Emerald, ruby and pearl set





1

3



2

4



- 1 *Sadakari* work in turquoise and pearls
- 2 Flower and leaf motifs set with diamonds
- 3 Filigree with diamond-cut pendants
- 4 *Kundan* with pearl drops
- 5 Necklace of *kundan* pendants



5



Stone bust of the Bodhisatva
originally gold plated;
circa 1st century AD.

باہنہ کپڑا کھینچ ہی لے گی پیت ہماری گوری
الجبھی بازو بت سے تیرے میرے پیار کی ڈوری

Armlets

Clasping your skin, this armlet awakened my desire,
and cast the chain that holds us
within the self-same fire.

(Urdu—Fahmida Riaz, contemporary)

Nose studs and nose rings
(some with support)





5



7

6



- 1 Cufflinks and gold buttons with chains
- 2 Bracelet and rings linked together with chains
- 3 Cumerband tassel in gold with *kundan* work
- 4 Armband with serpent head finials
- 5 Anklets
- 6 Armbands
- 7 Brooches



Hollow double-ringed
anklets of silver from
Taxila circa 1st Cent. A.D.

پنچھی پون زمین آسمان جانگسن کے جھاںجھراں دی جھنکاریاں تی
فوجاں شاہراں اناٹھ دھا چلیاں وروں کردیاں باریاں ماریاں تی

Anklets As she walks, slender feet in the grass, her anklets sharply tinkle.
The birds wheel and swerve in the sky; the birds fly up from these tinkling weapons of beauty round her ankles.
The sharp sounds conjure clashing assaults by ravishing armies—onslaught of the irresistible forces of beauty.

(Punjabi—Waris Shah. 'Heer Ranjha'
19th century)



Silver anklets



- 1 *Hanslis*
- 2 Earrings and *balis*
- 3 Engraved bracelets with bells
- 4 Lapis-lazuli and amethyst earrings
- 5 Finger rings
- 6 Filigree necklace
- 7 Engraved and chain bracelets



2



3



4



5



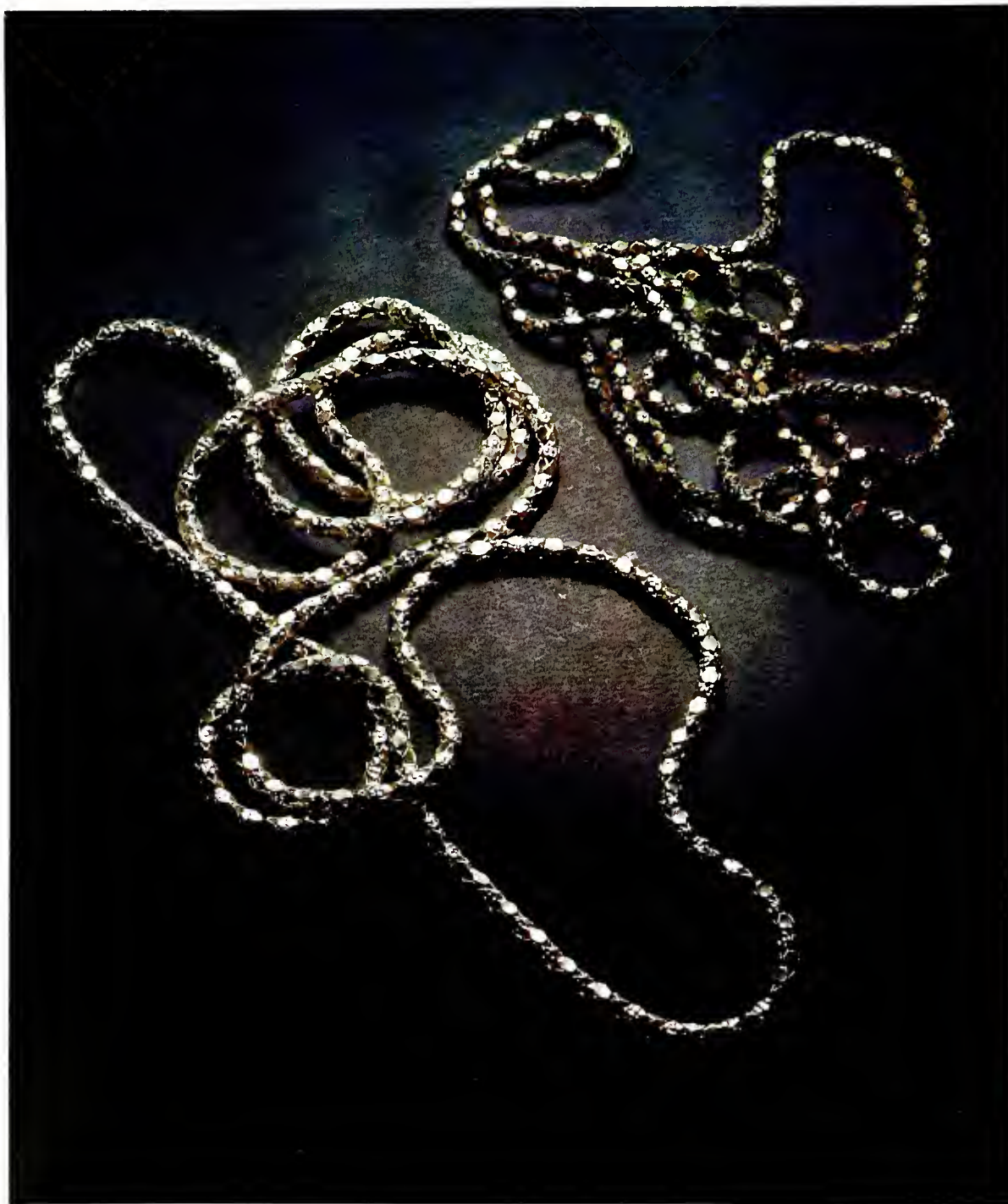
6



7

- 1 Enamelled silver and glass bead necklaces
- 2 Glass and silver bead necklace
- 3 Filigree pendant with glass and garnet beads
- 4 Octagonal silver beads inlaid with glass





Engraved and diamond-cut
chain necklaces in silver

1 Serpent armlet and chain necklaces

2 Anklets

3 Pendant and necklaces adorned with bells

4 Filigree earrings with bells

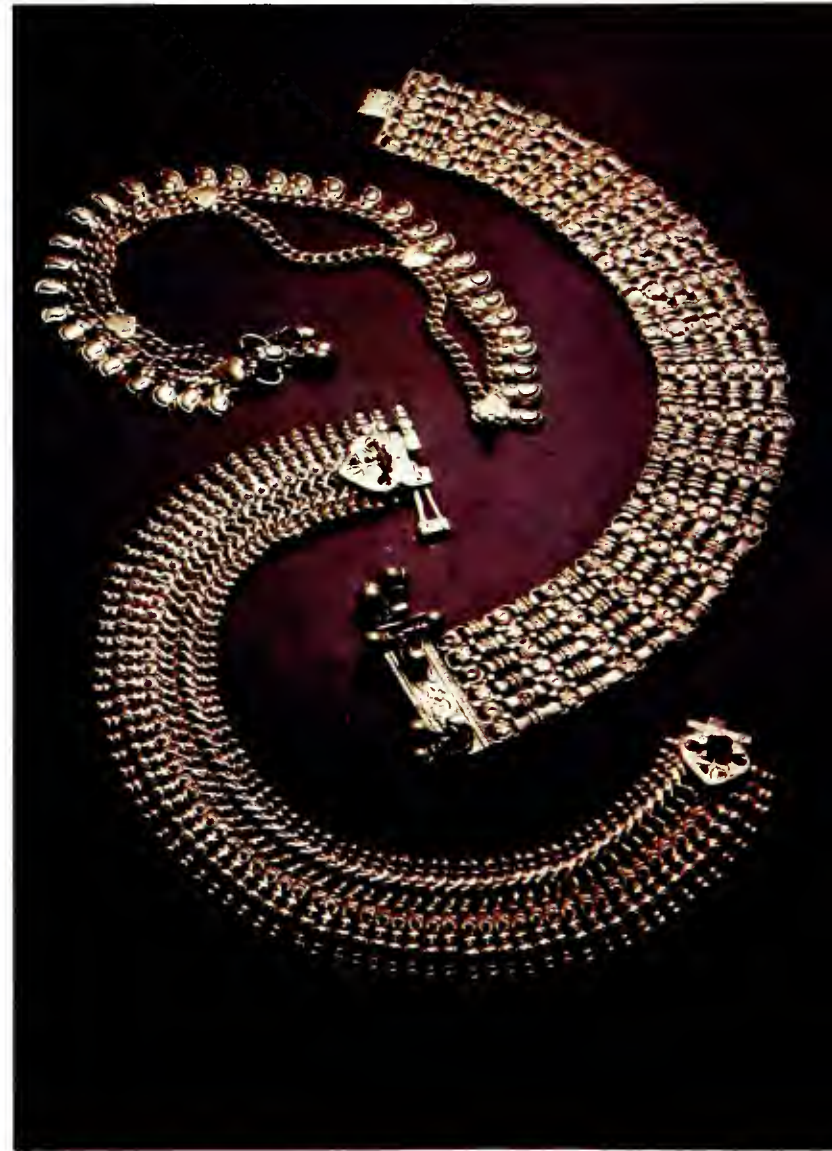
5 Turquoise and agate in filigree

6 Filigree earrings and butterfly brooch

7 Pendant with glass in *cloisonné* setting and cable chain filigree pendant

8 Clove-shaped pendants with bells

9 Finger rings



4



5



6



7

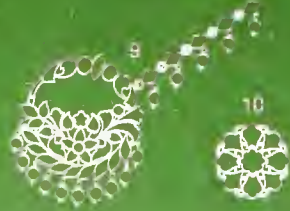


8



9





Glossary

Champa Kali

Small, jewelled or plain gold pendants resembling buds of the **champa** flower, strung together on twisted gold or silver thread.

Hansli

A collar-type necklace, graduating from a thick centre to tapered ends; sometimes of hollow metal and often filled with **lac**.

Jhoomar

Triangular ornament worn to the side of the forehead.

Sarpech

Aigrette or turban ornament.

Tikka

Pendant worn in the middle of the forehead, often suspended from a chain clipped to the hair.

Bindiya

A small forehead pendant.

Kara

A thick round bangle, solid or filled with **lac**, plain, worked or encrusted; sometimes with ornamented finials.

Bali

Circular pendant earrings.

Chand Bali

Crescent shaped earrings.

Nath and Pezwan

Ornaments for the nose.

Phul

Flower

Har

Necklace

Nauratan

Multicoloured gems—originally meant nine varieties.

Karan phool

Earring in the shape of a flower.

Lac

Resinous substance.

Matha Patti

Pendant for the forehead suspended from a band encircling the head.

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